

talk into action. We are not cynical about the burningly sincere notes in the speeches of Sardar Patel and Pandit Pant in the Consambly; not at all, but we would like to see it all faithfully effected in reality. After all, nobody is so simple these days as to depend completely on somebody else for the protection of his special interests. At least until such time, no reasonably-minded person can possibly have any grievance at the existence of a powerful League organisation.

The Muslim Leaguers in their speeches in the Consambly have made it clear that, under the changed conditions, there is very little difference between the objectives of the Congress and the League. Would it therefore be expecting too much from the League to say that they should forthwith effect a change in the constitution of the Muslim League to make it possible for their members completely to identify themselves with and effectively to contribute to all walks of life of the entire Indian community?

The resourceful and far-sighted Mr. Abdul Hashim, Secretary of the Bengal Muslim League, was contemptuously dubbed a "political snake in the grass," among other things, for advocating a similar policy for the Indian Muslim League,

after the last meeting of the All India Muslim League Council nearly three months ago. He was perhaps the first in the League who was outspoken enough to recommend joint electorates to the Muslims. Who can deny that this political snake in the grass is a veritable political prophet who cleverly and gracefully read aloud the writing on the wall?

Frankly, we do not see any future for the Muslim League without some revolutionary departure from its exclusive character. The League must be in a position, imaginatively and good-humouredly to tell people like Sardar Patel, "Well, Sardar Saheb, you have kicked off the bottom on which we were standing at ease. Alright, we will now wholeheartedly accept your new plank."

This is not wishful thinking. If the old leadership of the League cannot see its way to fall in line with the progressive trend which is abroad in the present day, Muslim youth will rise and seize the leadership of the Muslim League. To cite an instance, already in the United Provinces, Nawab Ismail Khan and Nawab Aizaz Rasul have been compelled to make room for outspoken Left-wingers like Zahurul Hasan Lari, Rizwanullah and Shamsul Hasan. Every other province will follow suit.

BHARATHI ON MUSIC

by T. S. P.

IT is not perhaps generally known that the Poet Subrahmanya Bharathi (whose anniversary fell on the 11th instant) the genius that he was in more fields than one, was also a discerning lover of music. Persons who have heard him sing have, of course, testified to the fact that he had a grand, melodious voice and could sing elaborate raga alapanas. He appears to have been particularly fond of the ragas Nata and Kalyani. In his national and other songs set to music by himself, he has used nearly a score of ragas, from simple ones like Ananda Bhalravi

and Bilahari to rare ragas like Saraswati Manohari, Saindhavi and Sri.

But what is surprising is that in a number of articles on music contributed by him to journals from 1910 to 1920, reproduced in his collection of essays under the title 'Arts', he has revealed himself as a true lover of classical music and a gifted musical critic. Considering the fact that, about thirty years ago, the appreciation of real music was limited to a privileged few and that there was no musical criticism worth the name, his sound views on the subject come to us as a revelation.

In an excellent article on 'Music' appearing in the publication mentioned above, Bharathi stressed at the outset the fact that 'Nada' or sound is the vital thing in music and 'Rasa Anubhava' or emotional tasting, its soul. He then proceeds to say that the mood of a raga should be brought out in its very alapana without the help of words, and while a heroic raga should animate the audience, a humorous one should make them laugh. He concludes this argument by urging that no raga which does not possess a definite emotional significance, should be sung in South India.

It is well known that Bharathi's passion in life was Tamil. He was the harbinger of the Tamil Renaissance and the most ardent lover of the language in this century. This love for the mother-tongue, has not, however, prevented him from proclaiming the musical superiority of the kritis of Tyagaraja and Dikshitar over compositions in Tamil. Between these two composers, he shows a partiality for Tyagaraja. "The compositions of Dikshitar" he writes "flow majestically like the Ganges, composed as they are in pure Sanskrit but the masses cannot appreciate their emotional aspect. Tyagaraja is a divine bard. He is a veritable ocean of 'rasas' and the very existence of Carnatic music today is due to him. In spite of numerous mutilations by our musicians, we are still able to perceive how captivating his poetry is. There is perfect integration of the music with the timing and the emotional content of the piece. Tyagaraja did not produce his songs with an effort but they flowed out of him with striking ease." Bharathi then takes three of Tyagaraja's kritis, 'Tsakkani Raja Margamu', 'Maru Palka' and 'Nannu Brova' as instances and explains the correlation of the sahitya with the music. He contrasts these pieces with the kriti 'Varamulu Osagi' of Patnam Sub-

rahmanya Iyer and points out the inferiority of the latter which lacks the ring of a genuine composition. He, naturally, concludes his arguments with an appeal to the Tamil musicians to produce equally good kritis in Tamil, taking their cue from the famous Trinity. Coming from the father of the Tamil Renaissance, these views are in refreshing contrast to the sectarian cry of a recent movement which demanded that only Tamil songs should be sung at concerts irrespective of their musical value.

Bharathi's stay at Benares for two or three years gave him an opportunity to study Hindusthani music at close quarters and he became an ardent admirer of the best traditions of that system. He was very much struck by the 'voice culture' of the North Indian musicians which, he says, produced 'silvery voices' and strongly recommends it to the vocalists of the South, who usually allow their voices to rust. He appears to have been fascinated by the raga Bhairava and made the following entry in his diary in English. "The young man's tune - Bhairava - Hindustani Todi. Majority of love songs in North India are in that tune. The meaning of that raga—Love and Despair. Despair reaches its depth in the Prati Madhyama. I must compose a song in Bhairava in praise of that raga." This raga is, however, not the one used by Tyagaraja which takes the Suddha Madhyama.

Bharathi carries on a tirade against the harmonium as a musical instrument, but in a lighter vein. He once set fire to the harmonium in his house after pouring kerosine oil over it. He pleads for making the *tambura* the standard sruti instrument and for developing the *veena*.

On the eve of the opening of the Bharathi Memorial at Ettayapuram, will musicians fulfil his ambitions by implementing his suggestions?

